

# HOWARD COMMUNITY COLLEGE

## COURSE OUTLINE: DANC-105/LFIT-105

### Belly Dancing

1 semester hour

**Instructor:** Kateri Chambers      **Class time:** Thursday 6:00-7:50pm/Friday 1:00-2:50pm  
**Office:** HVPA 210      **Class location:** Thursday HVPA 110/Friday HVPA 115  
**Office number:** 410-772-4298      **Email:** kchambers@howardcc.edu  
**Office hours:** By appointment

**Description:** This course will focus on training students to understand and perform bellydance through body awareness and cultural appreciation. Movement vocabulary will include basic isolations of head, shoulders, arms, hands, chest, belly, hips, and feet as well as techniques incorporating the entire body. Students will also learn about the different music, history, and culture of this dance style. Students will demonstrate their knowledge of bellydance through choreographed and non-choreographed in-class performances. (2 hours weekly)

**Overall Course Objectives:** Upon completion of this course, the student will be able to:

1. Define basic belly dance terminology
2. Demonstrate at least two major styles of bellydance
3. Demonstrate ability to take direction and adjust accordingly
4. Understand physical presence and posture in performance
5. Demonstrate ability to work well within a group of dancers
6. Outline history and cultural roots of this dance style

### **Major Topics:**

1. Technique: Basic posture, movement vocabulary, and isolation
2. Toning and flexibility: Challenging and stretching the body
3. Emotion and storytelling: Using the body as a tool, adapting to the music, and audience awareness and literacy
4. Bellydance in different cultures: Evolution and current stereotypes

**Other Course Information:** This course serves as a Fine Arts and Humanities elective. Participation is required to master course objectives. This course is cross-listed as Fitness and does have fitness goals built into it; you are only expected to work to the best of your body's ability—do not feel that you have to overextend yourself.

**Course Requirements:** Students must arrive on time and ready to work. Students are expected to participate in all exercises with a good attitude and energy and complete all assignments on time. Most importantly, students are expected to grow in their dance work and apply their new knowledge toward their performance studies. Finally, students must bring a water bottle with them to class and label it with their names clearly to prevent accidentally drinking from another's bottle.

**Clothing Requirements:** Students should wear clothes in which they are comfortable moving; pants are preferable. Wearing something around the hips (hip scarf, sweatshirt, etc.) is suggested, as is bringing something to class upon which students can kneel for a short period time (kneepads, yoga mat, sweatshirt, etc.).

**Awareness in Dance Class:** Some of the work we do will involve human contact that may raise issues for some people. Students may be asked to make safe physical contact with each other during the semester. The teacher may use touch to help with spinal alignment and adjusting balance or arm positions. Please feel free to step out of any exercise that is significantly discomforting to you. If you have problems with touch or with individuals in class, please discuss this with me outside of class. You may also discuss such issues with Jenny Male, Coordinator of Musical Theatre.

**Attendance:** Since this class only meets once each week, attendance is crucial for artistic growth. Every student is allowed one absence. Students arriving 3-9 minutes late will be marked as tardy. If they arrive 10 minutes tardy or later, they must warm themselves up to the side of the classroom and sit out until the mid-class water break. Three tardies will equal an absence.

**Grading:**

- 45% Class participation, in-class group dance performances, suitable attire, short homework video viewings, informal in-class discussions of history/cultural terms/stylistic concepts
- 20% Attendance
- 5% Critique a bellydance performance (online and live options will be available)
- 10% Midterm group performance—graded individually
- 20% 2 final performances; 1 cabaret-style solo and 1 turn “leading” tribal (other options are available)
- 100% \*\*The last day to withdraw from class is April 13. The final day of class is May 13/14.\*\*

**Additional Regulations**

- No eating, chewing gum, drinking (except water) or smoking in the studio.
- Pagers and cell phones must be turned off; any student who answers a call during class will be asked to leave and marked with an absence.
- If you have a learning disability that is documented to Student Support Services, it is your responsibility to bring it to my attention immediately. This will allow us the greatest possible opportunity to smooth out any potential conflicts.
- It is expected that students will be respectful of their peers and professors in regard to race, religion, ethnic origin, sexual orientation, learning styles, physical disabilities and personal values. Disrespectful students may be asked to leave class and charged with an absence.

**Pandemic Awareness:** Please be sure to wash your hands thoroughly to help prevent flu this semester. If you contract the flu, please stay home and contact me through email about your condition and also regarding makeup options. The CDC has stated that it is safe for you to return to school twenty-four hours after your fever has broken.

**A Further Note:** Bellydance occupies a unique position in the global dance community: It has an ancient and mysterious history due in part to a lack of documentation. It is practiced in hundreds of countries worldwide. The term encompasses an incredible variety of styles and applies to both communal and solo examples. The movement vocabulary remains largely the same across these boundaries, but is unique to the body of each person who dances it. Different bodies will learn the unfamiliar movement vocabulary at different rates; this is in part due to the Western student’s unfamiliarity with the culture behind bellydance. Each student will, however, recognize at least one move as being connected to their own past dance experience—be it Salsa, Ballet, West African, or Indian. We will explore a spectrum of basic techniques and moves in our attempt to master both the physical movements as well as the cultural storytelling inherent in them.

## Class Outlines & Homework Assignments

Visit <http://www.Kateri.name/HCC.html> for the Syllabus, Updated Class Outlines, Updated Choreography, Links to Clips for homework viewing, etc.

<b>Class J</b>	February 4 <sup>th</sup> /5 <sup>th</sup> Balance and Isolation Circles and Infinity in the body Head slides, Chest slides, Hip slides Horizontal chest circles, Hip circles, Umies Snake arms, Undulations	<b>Habibi</b> "Beloved" (Arabic) Lover "Baby" <i>No abs/glutes</i>
<i>Homework:</i>	<i>Work on Undulations and Snake Arms</i>	
<b>Class JJ</b>	February 11 <sup>th</sup> /12 <sup>th</sup> Mayas and gucis Belly Rolls, Horizontal hip figure-eights	<b>Maya/Ma'a/Maia</b> "Water" <i>1 Abs, 1 Glutes</i>
<i>Homework:</i>	<i>Work on Belly Rolls</i>	
<b>Class JJJ</b>	February 18 <sup>th</sup> /19 <sup>th</sup> Previous moves in 3 <sup>rd</sup> position Begin <b>Steampunk Choreo</b> Accents and Muscle Control Hip crescents, (Hip) Ups and downs (side & 45) Hip shimmy, Chest accents R, F, L, B, U, 45s	<b>Zaghareet</b> high-pitched ululation tongue behind teeth; luh-luh-luh fast and high <i>1 Abs, 1 Glutes</i>
<i>Homework:</i>	<i>Attempt to make Zaghareet, work on Choreography, continue work on Belly Rolls, watch BellydanceSuperstars (note the different styles; Rachel Brice is American Tribal Fusion, Amar Gamal and Ansuya are various styles of Cabaret) and zaghareet clips.</i>	
<b>Class JV</b>	February 25 <sup>th</sup> /26 <sup>th</sup> Review previous moves Beladi/Drop Kick Shoulder accents, Shoulder shimmy Finger waves Grapevine with twist, Folkloric hip slide 45 walk	<b>Beladi/Baladii/Beledi/Belady</b> Dum-Dum-tek a tek-Dum-tek a tek (tek a) a more folksy version of the basic Middle Eastern <i>maqsuum</i> rhythm "of the country" "old fashioned" <i>1 Rep Abs, 2 Rep Glutes</i>
<i>Homework:</i>	<i>Listen to clip of Beladi rhythm and tap or speak along.</i>	
<b>Class V</b>	March 4 <sup>th</sup> /5 <sup>th</sup> Corkscrews Paddle/Pedal turns, 360 turns ¾ Hip shimmy, Horse stance releve Camelwalk, Bodywave + walk (2 variations)	<b>Shukran, Shokran</b> "thank you" <i>1 Rep Abs, 2 Rep Glutes</i>
<i>Homework:</i>	<i>Watch clips of tribal leading/following, practice Steampunk Choreography.</i>	
<b>Class VJ</b>	March 11 <sup>th</sup> /12 <sup>th</sup> Steampunk Choreography Camelwalk with levels, Twists; in place and traveling Traveling Beladi, Traveling hip circles, Traveling ups	<b>Aiwa, Aewa</b> (aye-wah) - "Yes!" <i>1 Rep Abs, 2 Rep Glutes</i>
<i>Homework:</i>	<i>Practice Steampunk Choreography and zhagareet.</i>	
<b>Class VJJ</b>	March 18 <sup>th</sup> /19 <sup>th</sup> Midterm group performances Begin sharing circle	<b>Y'allah</b> (yah-lah) – Literally "Oh God" colloquially; "Let's go! Come on!" <i>2 Rep Abs, 2 Rep Glutes</i>
<i>Homework:</i>	<i>Watch the tribal/group improv clips online. Read and be prepared to discuss the Bellydance Timeline on the 15<sup>th</sup>/16<sup>th</sup>.</i>	

**Class VVVV** March 25<sup>th</sup>/26<sup>th</sup> Tribal Fusion with Launa

**Class XX** April 1<sup>st</sup>/2<sup>nd</sup> Tribal Fusion with Launa

*Homework:* Watch at least 2 of the Cabaret clips and 2 of the tribal clips online;  
be prepared to discuss Cabaret and Tribal differences briefly in class on the 15<sup>th</sup>/16<sup>th</sup>.

**No Class April 8<sup>th</sup>/9<sup>th</sup> due to Spring Break**

**Class X** April 15<sup>th</sup>/16<sup>th</sup> Arms and hands **History:** Ancient, Harems,  
Chest vertical circles, Chest figure-eights; horizontal and vertical Trading, Little Egypt  
Doubles, Downs, Sharing circle 2 Rep Abs, 2 Rep Glutes

*Homework:* Practice three-quarter shimmies, start practicing with Final Performance music.

**Class XX** April 22<sup>nd</sup>/23<sup>rd</sup> Hip circles with bounce **Style:** Cabaret vs. ATS  
Final music on CD/selection is due **Raqs/Raks Sharki**  
Chest sway/large figure-eight raqs=act of dancing  
Layering sharki=of the East; cabaret  
2 Rep Abs, 2 Rep Glutes

*Homework:* Practice stringing moves together in front of a mirror. Practice for your Final Performances as a soloist and as a leader.

**Class XXX** April 29<sup>th</sup>/30<sup>th</sup> Emotion and storytelling **Cabaret Style:** Egyptian,  
Posture/body as a tool, Audience awareness Turkish, Lebanese, Saudi,  
Interpreting/adapting to the music Folkloric, Tribal, etc.  
Tribal leader run-through 2 Rep Abs, 2 Rep Glutes

*Homework:* Practice stringing moves together in front of a mirror. Practice for your Final Performances as a soloist and as a leader.

**Class XXXX** May 6<sup>th</sup>/7<sup>th</sup> Critique is due  
Individual timeslots; present your Cabaret solo, etc.

*Homework:* Practice for your Final Performances as a soloist and as a leader.

**Class XXXV** May 13<sup>th</sup>/14<sup>th</sup> Final performances;  
2-3-minute solo (cabaret or tribal style)  
2-3 minutes of choreographed or improvised “leading”

An audience is welcome; please let me know if this makes you uncomfortable and we will split the time of the final accordingly. A wide variety of alternatives are available to these final performance projects; duets/trios/extra tribal solos are encouraged—simply talk to me with any ideas you may have and be aware that duets/trios in Cabaret style will take more rehearsal time.